

NORTHERN *JUNKET*



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Dudley Briggs calls squares & contras at The Olde Inn,
Orleans, Mass. every Friday evening.

15th N.E. Square & Round Dance Convention, April 26-27,
1974 - Providence, R.I.

TAKE IT OR
LEAVE IT



Sometimes a little adversity brings out the best in mankind. Let me tell about our recent Year End Camp as a "for instance".

First, in early December we were told by the college authorities that we could have the facilities of Keene State College for the camp. Then we were told that if would accept a 62 degree dancing area we could have the building. Too late then to find another suitable place, even if one had been available we took the place.

The room MUST have been a lot nearer 55 or 58 degrees then the promised 62. But within a half hour of starting the classes the bodily heat of the 100 or so dancers brought the room temperature up enough so that it was the most comfortable dancing temperature we ever had anywhere.

Everybody knew the difficulty; that it was more or less nation-wide, and NOT ONE WORD OF COMPLAINT WAS HEARD. By the second night we were a camp and from then until the end of the session it was the greatest!! Talk about your group empathy - we had it and don't ever think otherwise.

The coldest spot was up on the stage where the staff and record-player were. But as long as we stayed within a close 8-10 foot circle, even the staff could take it. It brought out the best in the staff too and I'm sure that this was transmitted throughout the room. May I say in all sincerity to Conny Taylor, Charley Baldwin and Yves Moreau - you're the greatest!

Sincerely

Ralph

CAYUGA

HOEDOWN

by JERRY O'BANNION



If it weren't for Sol Ellis, country life might be a somewhat drab existence in the Clark District of Cayuga County. Sol was a fiddler - a pretty good fiddler in his day - but until the time he lost the third finger of his left hand he was known as the best fiddler in the whole county.

When Sol began to tune up at the schoolhouse or the Grange Hall folks began to flex their legs and limber up their arms.

There were three of them - old Sol, his son, Mortimer, who played the drums, and a son-in-law, Jasper, who plunked away on the bull fiddle.

Mortimer wasn't the best drummer in the world, nor was Jasper the best plunker, but when they got warmed up the tone they produced didn't matter too much. Their tempo was perfect and after the first set nobody listened to the tone any more. They just wanted to dance.

Old Sol's calls were something out of this world and he often made up new ones as he went along to the great delight of the dancers.

Shortly before nine, the sleighs and cutters began

to gather at the rear of the hall, and the horses were blanketed and ready for the four-hour wait. Inside, the lights shone out onto the snow and a big wood fire flickered out of the cracks in the iron chunk stove. In the kitchen, the Grange ladies prepared sandwiches to be served at intermission, and started water to boiling for the scalding hot coffee to wash them down.

Promptly at nine o'clock Sol would begin tuning up his fiddle and then stepped up onto the platform. This was the signal for the sets to form on the floor.

Deacon Bagg, who had to take up the collection in the Congregational church the next morning, grabbed his wife, Alma, and took his place on the floor near the platform. Then Sol would draw his fiddle bow across three strings as a signal that the dance was ready to begin. The signal brought most of the hallful of dancers to the floor. Then the fun began!

"Salute your partners!" Sol would call out and a half dozen sets of prancing dancers would obey. Then, "Yer corners address. All join hands and circle t' the west", and every one joined hands with their neighbors on either side of them and strutted proudly in a circle to the left. Halfway round all the men turned a little to their left so that they were almost facing their partners and continued circling like that until they reached their original places.

"Do-si-do on the corners all; swing that corner lady all, and hold her tight so she don't fall. Gentlemen all swing yer partner for all yer life; nobody knows - she ain't yer wife!" This was always good for a quiet chuckle or two and the few onlookers would smile saying to any one nearby "Sol's in good form. Goin' t' be good dance."

And so it went on. Old Sol soon had the hall ringing with laughter despite the fact that he omitted a few notes of the tune once in a while. But with the drums and the bull fiddle going full blast, nobody ever

knew the difference.

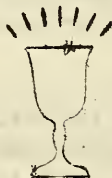
After the seventh set the stimulating odor of fresh coffee began to float in from the kitchen. Sol again struck a three-string chord and the benches around the side of the hall began to fill up. Then came plates of cold pork sandwiches and pitchers of coffee.

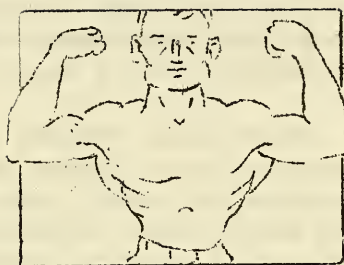
In 45 minutes the fiddle bow again stroked across the three strings and the fiddler announced a waltz. This was to be round dance time, and for an hour there would be waltzes, two-steps, galops, a Berlin for the fancy steppers, a schottische, and for variety a Virginia Reel and one set of squares. There were no bottles hidden away under the benches, nor was there ever any carousing. Dancing folks didn't imbibe at a neighborhood dance, or where there were ladies and children around.

By the time Sol and his musicians began the strains of "Home, Sweet Home", every one was tired. Big coats were taken from the cloak room and sleighbells sounded from the harnesses of the horses outside. The sound of dishwashing came from the kitchen and a few farmers lingered to enjoy the final embers in the wood stoves. Then the lights were blown out. The dance was over.

Folks still dance to the sound of the fiddle or to the music of Guy Lombardo and his kind, but one often wonders whether these modern devotees of the light fantastic enjoy it more than those country folk who danced to Sol Ellis, his son, Mortimer, and his son-in-law, Jasper.

We wouldn't know. We have never danced to Guy Lombardo.





DANCING AND PHYSICAL FITNESS

by "DUKE" MILLER

You ask does dancing contribute anything truly valuable in the fields of Health, Physical Fitness and Recreation? Please accept the fact that the following comments, beliefs, and conclusions are limited by my personal experience and observations. After all, what kind of experience can there be except personal? It is true that I have been closely associated with athletics for about 50 years at the school, college, and professional levels. This has involved experience in every conceivable capacity: player, coach of 14 different sports, teacher, official, promotor, commissioner, manager, etc. Consequently, these observations may have some value.

Terms. Although closely connected, the terms of Health, Physical Fitness, and Recreation do NOT mean the same thing! Some activities contribute to all three but many more do not.

1. Many Recreation activities contribute little or nothing toward Fitness. In fact, some, like the 19th hole actually can be detrimental.

2. Likewise it is quite possible for a person to have Health without enjoying Fitness. Technically, Health means nothing more than freedom from disease and injury. Without something more, such a person might drop dead if he ran to catch a bus.

3. On the other hand, Fitness (mental as well as physical) includes a high degree of Health plus the knowledge, co-ordination, skill, strength and endurance to perform daily tasks without undue exhaustion and still have enough energy left to truly enjoy the growing number of leisure hours spent in Recreation, hobbies, avocation, etc. Everything in the process of acquiring fitness is not pure fun - there is a great deal of hard work involved. However, once it is attained it opens up a much wider scope of enjoyable activities.



Some Physical Rewards of Dancing. There is no longer any question in my mind over the fact that youngsters who have danced several times per week in the lower grades, are less prone to ankle and knee injury in high school. This is particularly true in contact sport such as football, boxing, wrestling, and basketball.

Probably part of those benefits result from increased agility, balance, and poise which keep the athletes from being hit when off balance or in awkward positions.

However, part of the benefit is undoubtedly a strengthening of the muscles and tendons around the joints. Often the joints appear to be smaller as they firm up. Actually they become not only stronger but more pliable and limber with greater resistance to strain.

The physical results of training the legs through dancing are similar to those obtained by lots of rope skipping. In fact many fight managers insist on having their boxers taught to dance. ~~and~~ This is also true of a growing number of college football coaches.

Dancing is one of our best "carry-over" activities. Other things being equal, size or age need not deter anyone. Once acquired, dancing skill is never completely lost. In this it is similar to learning to ride a bike or to swim. Like myself, many dancers who had not been on the dance floor in over twenty years, found that they reacquired the necessary co-ordinations in only a few weeks time.

Mental Health. It is quite possible that the greatest contributions of dancing lie in this field. It is absolutely impossible to dance well and at the same time think about the two dollars you may have lost on a horse or in the market that day.



Some years ago, Dr. Jay Nash, who has held every possible national and international position of prominence in the fields of Health, Physical Fitness, and Recreation, visited a session of our Adult Dance Club. At the time there was a very serious strike on the glove industry, with plenty of violence. Both workers and manufacturers were in the class. Several came in wearing pretty sour looks. Of course we ran them from one set to another by calling changes in which such mixing was part of the dance. None of the dancers knew Dr. Nash as he was in our area on a job in an entirely different field for the President of the U.S.A. At the end of about an hour he had to leave to catch a plane, so I merely introduced him and took a few minutes to see him off. He remarked "When I came in here some of these



people actually hated each other. In one short hour every single one of them is smiling. You leaders are not playing up the mental health side of this thing enough". For once my wits worked quickly when I replied, "Dr. Nash, would you rather have us talk about it or do it?" He chuckled a bit, said "Touche," gave me an elaborate Oriental salaam, and left. Of course, the answer to my question to him is "Both."

In modern times very, very few adults are physically tired out from their daily tasks, but millions are mentally and nervously tired. Dancing, particularly square dancing, is an almost perfect medium for such people. In it they get mild and enjoyable exercise enough to tone up their muscles and stimulate their internal organs enough to function properly. They have no trouble sleeping after the dance and wake up the next morning with a new zest for tackling their regular job.

You know as well as I do, of the many cases where dancing has given physically and mentally retarded people a new lease on life. The social and mental gains are just too great to be measured. To work with such a group is one of the most rewarding experiences a leader can have!

I have been eligible for retirement from teaching for some time, and probably would have done so if it were not for the dancing. When school work is not going smoothly, we just go dancing or calling that same night, associate with adults who are all there with a common interest, and find that school problems look different the next day.

In using the word dancing above, I mean all kinds

- social, American rounds, folk, contras and squares, with heavy emphasis on squares and contras.

"Duke" - Lawrence Miller was a director of Physical Education in the public schools of Gloversville, New York for many years. Fitness for all and follow-through of any remedial work indicated is an important part of his program. Now retired from school work he maintains his interest in all kinds of dance programs and dances as well as calls dances several nights per week. This article first appeared in Northern Junket, Vol. 7, No. 8. We feel that it deserves reprinting.

THANKS TO: Freda Gratzon, dance program.

Jason Roth, pack of Havana cigars.

Libertad Fajardo, box of Manila cigars.

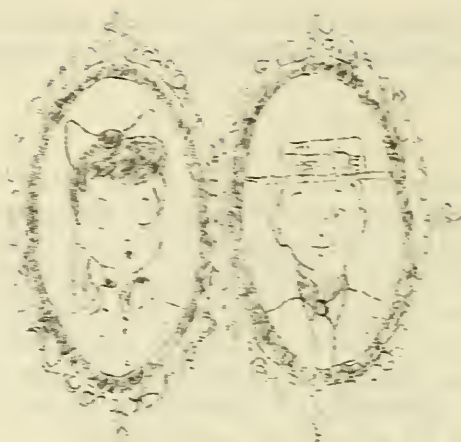
MARRIED: December 1, Robert Lentz and Jill Curtis, in La Jolla, Calif.

December 29, 1973, Tony Selisky and Norma Wing in Keene, N.H. The famous Johnny Menko Polka Orchestra furnished music for the reception in the K. of C. Hall.

A woman driving 70 miles an hour noticed a motorcycle cop tailing her and thought she could shake him by speeding up to 80. When she looked again, she saw two cops behind her. Suddenly she spotted a gas station and pulled to a screeching stop, leaped out and dashed in to the room marked "Ladies". When she came out the cops were still there. Without batting an eye, the lady said coyly: "I'll bet you thought I wouldn't make it."

Most men need two women; a secretary to take everything down and a wife to pick everything up.

The last person to leave a cocktail party can hardly.



GETTING TO KNOW US

by LIAM O'FLAHERTY

Irish native games and fiestas, as distinct from our cosmopolitan art and theatre festivals, are pretty robust functions. It may be all those calories we take in, but whatever the reason, our local sports and pastimes are almost all vigorous affairs, some of which take anything up to three days to run their course, and all of which demand a certain staying power from the visitor if they are to be enjoyed to the full.

Still, if you really want to get inside Ireland then you must go where the people are enjoying themselves in their traditional ways. So the festivals to which I propose to introduce you will not normally be found within the pages of the high-society or glossy tourist magazines. Society folk may come to them, but they come on the clear understanding that they rate no higher than the next man. Dignitaries, official and Pub

lic Faces may be in attendance for all anybody knows, or cares; but if they are, they have to pay for their seats and buy their own drinks.

In preparation for getting inside Ireland I would first suggest that you throw away your guide book for the nonce. Put on an old suit and a reliable hat - a good tweed cap would be more appropriate still. Carry a mackintosh over your arm. Bring along your best constitution, a health thirst, and a detached attitude to such little distinctions as night and day. You will be very welcome down here among the local folk, but please remember that your being a foreigner, distinguished or otherwise, will cut no ice in this set-up. This show is not being put on for you. It was there before we heard of tourists.

FLEADH CEUIL

We will begin, if you like, with the Fleadh Ceoil; a sort of festival, sort of a feis, sort of a sport, sort of an outbreak of traditional Irish music which erupts annually on Whit week-ends in a provincial town especially chosen by its organizers.

The Fleadh Ceoil (festival of music) is now over a decade in existence, but its roots dig deep down into Irish history. It is an annual gathering of singers, dancers, accordion players, fiddlers, fluters (flautists in dictionary language), whistlers, lilters, pipers and just-plain-listeners. (You will have to take the last category on trust, for it is very difficult to discover a just-plain-listner in the Fleadh Ceoil: nearly everybody there seems to be making his own music all the time).

To the new or casual visitor a word of warning is necessary. Do not, when visiting a Fleadh, make your headquarters in the town of the Fleadh itself - unless, of course, you are very well got with the local hoteliers. Throughout the three days of the Fleadh Ceoil, do

mand for accomodation greatly exceeds supply. The regulars overcome this difficulty by sleeping in tents, trailers, hedges, old railway carriages, disused military barracks or somebody's kitchen. Some evade the problem by not sleeping at all. But unless the visitor is determined to enjoy to the full the all-out rigours of an Irish festival, he would be well advised to make his headquarters in some nearby resort and move in on the merry-making from there.



The raison d'etre of the Fleadh Ceoil is the holding of formal competitions for musicians interested in traditional Irish music. Comhaltes Ceoltoiri Eireann look after that aspect of things. Local halls and schools are taken over for fiddlers, ceilidhe-band ensembles, traditional ballad singers, and pipers (both of the Uileann and war-pipe variety). There is even a special competition for 'gob-singers' or lilters - i.e. a unique type of Irish singer who scorns the use of actual words but lirts his air to a series of tongue-twisting didly-aye-dye-dye vocal sounds.

Whatever you play or sing during the festival you must be traditional. Nasal Mother Machrees or latter day Rosie O'Grady's are now allowed. Ballad singers may sing their own original compositions however; indeed, they are encouraged to do so. Entries come from all over Ireland and from London, Birmingham, and Glasgow. Last year a ceilidhe band travelled all the way from New York. No political boundaries are recognized. The Orange fluter from the North is just as welcome as the Gael from the South or West.

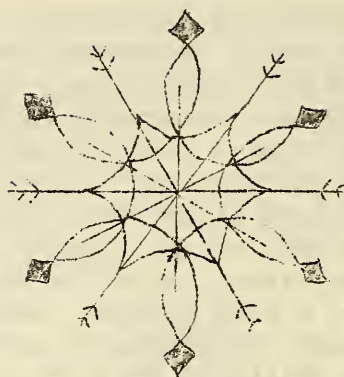
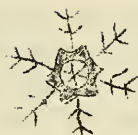
The ballads and tunes to which you will be listen-

ing come down through the centuries. You will be hearing ancient Irish songs preserved throughout the years of Gaelic decline and subjection. You will listen to traditional musicians vying with each other in their knowledge of the airs - laments, reels, marches. You can see Connemara step-dancers improvising steps in informal contest; Arigna miners with their beloved flutes; reel players from wets of the Shannon; jig players from Wexford. You may listen to the barbaric ~~celebration~~ of the 'Bodhrann', a goat skinned tambourine played by hand or with a small drumstick. Or you may just get out and show your own skill, if you have any and the humour takes you.

For truth to tell, the formal competitions are only the excuse for the wonderful extravaganza of music and merriment that comprises the three days and nights of the Fleadh. The vast majority of the clerks, cottiers, doctors, tramps, civil servants, tradesmen, traveling men who attend the Fleadh are there because they want to spend their time whistling, fiddling, lilting, or piping among their own kind of people. The music greets you on the train going down and is almost continuous during the festival. Wandering minstrels ramble from pub to pub while the publicans throw open their doors, roll out any unnecessary furniture and leave the floor to whoever comes to take it. Vast quantities of porter are consumed and yet you never find anybody who is druhk....unless you might say that everybody is drunk . . . drunk on music.

It all ends on Whit Tuesday morning, and back to their everyday world go the music makers. But as you go down to your train, the strains of music will still be pursuing you, for as the music men come to the Fleadh so do they go, playing and singing for all they are worth.





THE FOLK MUSIC OF SWEDEN

by GORDON EKVALL TRACIE

A FOLK MUSIC PARADOX

With passing generations and changing fashions, many of the old dance steps have fallen into disuse, having been replaced over the years by newer dance forms. Meanwhile, however, a great proportion of the dance tunes themselves still remain a part of the country fiddler's repertoire. They are played largely just for listening and the fiddler's own enjoyment. But in keeping these tunes alive, the musician virtually becomes the lone bearer of the dance tradition.

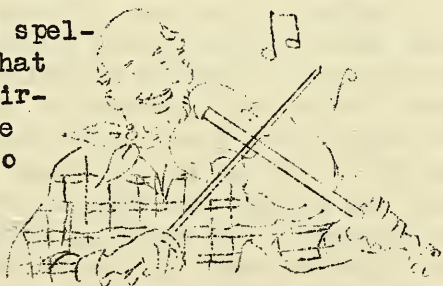
Here, then, is a paradox in Swedish folkmusic and folkdance: countless wonderfully danceable old tunes, played by folk musicians who have religiously maintained their traditional rhythmic characteristics - and hardly a soul left to dance them. On the other hand, the so-called "folkdances" as performed by the organized folk dance societies are seldom played by the genuine *spelmän* or country fiddlers.

Left to bridge this gap between the folk musician and the dancer is the tradition of gammaldans (oldtime dance) as still living in a few places in Sweden where the fiddle has not been replaced by the accordion. Here the folk fiddler still performs one of his original essential functions: to play dances for dancers. And at such occasions, many authentic old folk tunes are as essential a part of the dance repertoire as more recent melodies.

THE FIDDLERS TRADITION IN SWEDEN

The calling of *spelman*, or in olden times *lekare*, a player of musical instruments, has a long history in the Scandinavian lands. The Icelandic sagas (9th to 12th centuries) tell of dance and song among the early Northern peoples and specifically mention the role of the *spelman* in Viking life.

In the Middle Ages the *spelman* was in "folk" society what the "*lekare*" was in court circles. His function among the country folk corresponded to that of the guild musician among the townspeople. However, there was one very important distinction between the two: the country fiddler was to his listeners "one of their own", for more often than not, fiddling was but a "sideline", his regular occupation being that of farmer, woodsman, or village shoemaker.

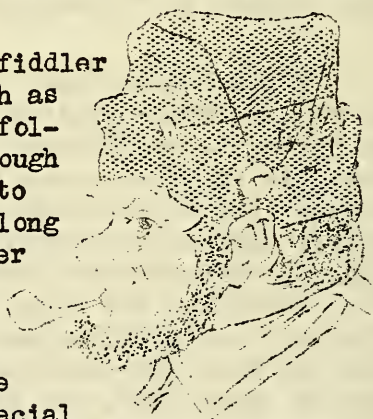


Nevertheless, despite his homely origins the *spelman* held a special position in rural life, and he was regarded occasionally with awe, more often with suspect. Because of his talent it was commonly believed that he had contacts with supernatural beings such as *Nacken* or *Strömkarlen* (the watersprite), which frequently led to the accusation that he was "in league with the devil".

Perhaps it was just this questionable reputation which gave the typical country fiddler of old an added touch of glamor. For there hardly could have been a more sought-after man in rural society. He was in constant demand to lend his talents to all sorts of affairs, both community and private. Naturally, he was irreplaceable at social gatherings such as kalas (parties) and dances, whether in banquet hall or hayloft. But often his duties were of a more official nature such as when he led the parish recruits on their long march to annual training, or played for the opening of Ting (court).

Even at less formal occasions, there was preferably a fiddler present; in wanderings through the forest with the woodsmen, in the fields alongside the farmers at harvest time, on treks to the fäbodär (mountain pastures; Norw. saeter) with the shepherd girls and the cattle.

Nowhere, however, did the fiddler come into his full glory so much as at weddings. Here his melodies followed the bridal procession through the meadow and glen on the way to church, right up to the altar alongside the couple themselves. After the ceremony, the wedding party was "spelade hem" (played back home) again with the fiddler in the lead. The, starting with the wedding supper - for which a special tune was played for each course of the meal - began a celebration which lasted several days. Solemn marches, stately skanklätar (gift tunes), and innumerable dance melodies; all were a part of the fiddler's repertoire. Often he composed a bridal polska especially for the occasion.



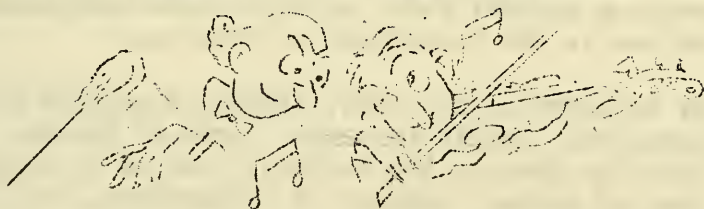
Attesting to the fiddler's personal importance is the established practice in Swedish folkmusic tradition that nearly all instrumental folk tunes are named after

the person who played them, rather than being given descriptive or romantic titles as is the case in many parts of the world.

In every respect then, the Swedish country fiddler was an indispensable element in the official, ceremonial, and recreational life of the people. "We knew", commented one old lady, "that the spelman should be along as soon as anything happened."

THE FIDDLER THE DEVIL AND MECHANIZED MAN

At this point it is well to call attention to a vital concept regarding traditional Swedish fiddlers music. As has been seen, the role of fiddler in former times was not that of an "art musician". His music, therefore, was not primarily an aesthetic expression. Rather, spelmansmusik always had, first and foremost, a given function in the daily life of the folk. In short, it was "utility music", not "luxury music".



This utility requirement imposed upon the old fiddlers music did not, however, hinder the possibility of this music often simultaneously possessing real esthetic qualities. Certainly some of the most moving and beautiful of all Swedish folk airs are to be found among wedding marches, other ceremonial melodies, and not in the least, tunes based on mountain signals once blown on shepherd's horns.

A serious setback in the fiddlers tradition was suffered in the middle of the 19th century. This was the great pietistic revival, which profoundly affected the destiny of folkmusic throughout Europe, not in the

least in Sweden, where many a good fiddler laid down his bow never to pick it up again for fear of incurring "eternal punishment". Dancing and everything associated with it was considered sin, and the fiddle was held to be "the instrument of the devil". As an example, the revivalist preacher hastened to refer to many a great fiddler who openly maintained that he had learned his art from Nacken; who but the evil one himself, it was asked, could this be?



The revival period had a catastrophic effect upon folkmusic in many areas of Sweden, notably, the south. Where the movement was strongest, all traces of the old fiddlers tradition were completely wiped out. It will never be known how many violins and collections of fiddle music were burned or otherwise destroyed and how many precious ancient folk melodies were thus lost for all time due to the fanaticism of this era.

Yet in spite of all this, folkmusic managed to survive among the people in some parts of Sweden. Its roots were too deep in the cultural soil to be destroyed by fear of scorn. Inroads of "modernism", too, were held in effective check. The human tendency to reject categorically the "old fashioned" in favor of the "up-to-date" is a constant threat to preservation of folklore, and one of the tests of a given tradition's worth, is its ability to outlive this challenge. Much Swedish folkmusic seems to have fared rather well in this respect, despite a national inclination to place more value on things new or foreign than on that which is old or native.

It was the advent of the mechanized age which posed the last and all but fatal blow to traditional fiddle

dlers music in Sweden. For with the onslaught of the industrial revolution came the great land reforms - the enclosure movement - which in many areas of Sweden broke apart the ancient tight village structure with its cooperative byalaget (village council) in which everyone took part in the affairs of the community. Here had been the very basis of Swedish folk life for countless generations. Such a radical change in the structure of rural society could not help but claim a devastating toll in "folk culture".

Revised patterns of living, new customs, and different social values spelled virtual doom for all things no longer functional. Since the self-evident environment for the traditional country fiddler's activities had been destroyed, his role in community life was reduced to a minimum. With the fiddler's exit disappeared, of course, the wealth of fiddle music which had been his stock-in-trade.

PRESERVATION OF A FOLK ART FORM

Fortunately a remarkable renaissance in fiddlers music took place in Sweden in the early 1900s, barely in time to save the last vestiges of a once widespread, rich, and thriving tradition. Credit for this revival of country fiddling must go chiefly to the noted painter Anders Zorn, for it was upon his initiative that the first Swedish fiddlers contest was held, in 1906. This truly unique event, at Gesunda in Dalarna, awakened a tremendous interest in fiddlers and their music, and sparked a series of similar contests throughout Sweden for the next several years. Fiddlers competitions and "conventions" (spelmansstammor) soon took the proportions of a popular movement, and the preservation of fiddlers music became in time to be considered a national duty.

Of equal importance to saving the old folkmusic of

Sweden for posterity was an intensive activity in the field of folk tune collection. In the first two decades of this century, over seven thousand traditional melodies from twenty provinces, were annotated by Nils Andersson and Olov Andersson, and published in the remarkable work "Svenska Låtar" (Swedish Folk Tunes). Thus there has been made available an authentic repertoire for fiddlers from every section of the country - especially valuable for those not fortunate enough to have learned their tunes by oral inheritance.

Through the initiative of Matts Arnberg, the Swedish Broadcasting Corporation has for the past several years collected and maintained an extensive record, and tape inventory of vocal and instrumental folk music, from all parts of Sweden. Over a thousand recordings of fiddle tunes and more than three thousand recordings of folksongs, including many medieval ballads, have been thus acquired and are preserved in the Swedish Radio Archives. Needless to say, this material is of inestimable value to folklorists, musicologists, literary scholars, and cultural historians.



A FIDDLERS PARADISE

There is today in Sweden a lively interest in country fiddling. Some twenty provincial fiddlers associations can boast of a total membership of over two thousand folk musicians. A national association has been formed and publishes a fiddlers magazine, "Spelmans Blad."

In addition there is a considerable number of independent fiddlers groups. One of the most remarkable consists of members all under twenty years of age - each one fully capable of performing publicly. It is instan-

ses such as this which assure a continuation of Swedish country fiddling for generations to come - even if the genuine spelman of the "old school", with his traditional village functions, is inevitably vanishing.

Undeniably one of the most spectacular aspects of Swedish folkmusic is a "new tradition" which has sprung up in the past few decades; mass-spel, that is, group fiddling - often a score or more fiddlers all playing together. Such groups are called spelmanslag (fiddlers teams) and vary in size from four or five to forty or fifty participants. Likely originating in the province of Dalarna, this development has met with phenomenal success and the idea has spread to all parts of Sweden and even to Norway and Finland.

A remarkable feature of team fiddling as it is practiced in Dalarna is that both harmonies and contrapuntal accompaniments are spontaneously developed, much as is the case in traditional Dixieland music. Since fiddles are the only instruments used in most instances a considerable degree of musical insight must be exercised in order to insure proper total balance and steady, synchronized rhythm.

An important factor to keep in mind regarding fiddlers teams, however, is that the old-style folkmusic with its linear melodic character, intricate trills and ornamentations, and complex, often syncopated rhythm, does not lend itself to playing by more than one or at most two fiddlers. Consequently the repertoire of the spelmanslag must necessarily consist of simpler, often newer tunes.

Although the fiddlers team as such cannot be said to be a particularly old phenomenon it was of course not uncommon in the old days for a number of fiddlers to play together at weddings and other festivities. But group playing on the grand scale of today was out of the question before, due to inadequate communication facilities. It remained for modern means of transportation to enable large numbers of folk musicians

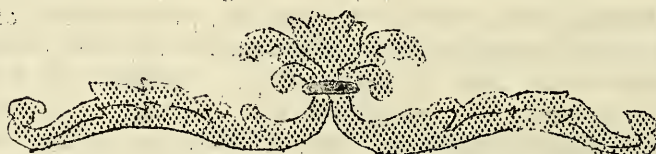
from remote parts of the country to gather at festivals and the like.

Swedish fiddling nowadays is never competitive - Individual musicians and fiddlers teams perform rather, on a programmatic of "documentary" basis at hembygds-fester (local folklore festivals) and spelmansstammor (fiddlers "conventions"). These unique gatherings are regularly held on national, regional and provincial levels, and bring forth much native talent.

Largest folk fiddlers gathering to date in Sweden, (and presumably the entire world) was in May, of 1960 when over five hundred fiddlers assembled at Skansen folklore park in Stockholm for the 40th anniversary of Sveriges Spelmans Röksförbund, the national fiddlers association.

Such a phenomenon of course could not have been foreseen by the lone and often isolated country fiddler of yesterday. But it is - its relative newness notwithstanding - a convincing testimonial to the vitality of the fiddle tradition in today's Sweden.

The writer wishes to express especial thanks and appreciation to Matts Arnberg, chief of the Swedish Broadcasting Corporation's folkmusic section, for the invaluable assistance rendered in the compilation of much of the above material, and without whose cooperation this work could scarcely have been undertaken.



SWEDISH FOLKMUSIC - Extended Play 45 rpm Records

Fiddlers team from Rättvik	
Catalog number	RAEP 1
Fiddlers team from Malung	
	RAEP 2
Fiddlers team from Gotland	
	RAEP 21
Six country fiddlers from Delecarlia	
	RAEP 12 & 13
Röjas Jonas and Pahl Olle, fiddlers from Delecarlia	
	RAEP 3 & 11
Eric Öst & Theodor Ohlson fiddlers from Helsingland	
	RAEP 8
C-E Berndt and R. Isacson wooden-shoe fiddlers from Skane	
	RAEP 9
Svante Pettersson & Sigurd Huldt fiddlers from Gotland	
	RAEP 22
Eric Sahlstrom, key-fiddler from Upland	
	RAEP 16
E. Sahlstrom & G. Sandstrom from Upland	
	RAEP 17
LONG PLAYING 33 1/3 rpm record	
Fiddlers teams from Rättvik and Malung	RAEP 1001

It is probably an old term but we didn't hear it until "Sis" Mary Ellen Williams, of Dorchester, a Dorchester waitress mentioned it. We asked for two tea bags in a little pot of tea and she remarked, "O, a Galway Cup."

And we picked up another term for buting things on installments. They call it the "Kathleen Mavourneen Plan". (It may be for years, and it may be forever.)

CONTRA DANCE

CORINTHIAN HORNPipe



The dance

This contra
is danced best
in short lines
of four couples.

Couples 1, 4, 7, etc active. Do NOT cross over

First couple down the center with 2nd lady. Leave her
at the foot and active couple return to place
First couple down the center with 2nd gent. Leave him
at the foot and active couple return to place
First couple separate & go down the outside to foot
They follow 2nd couple up the center to place
Same two couples right and left four.

This is a real old-timer and nice to do as a "cooler-off" between two faster dances! Another version of the dance has 2nd couple follow the lead couple up center, 1st couple cast off of course before the right & left.

FOR SALE

Swing Below - \$1.50

by Ed Moody - A Book On The Contra Dance

Musical Mixer Fun - \$1.00

by Ray Olson

Dancing Back The Clock - \$1.50

directions for 94 Old-Time English Round Dances

The Ralph Page Book Of Contra Dances - \$1.50

by Ralph Page - 22 dances plus music

Let's Create Old-Time Dancing - \$2.50

by Ralph Sweet - A MUST Book for Serious Callers

A Collection of German & Austrian Dances - \$1.50

as taught by Paul & Gretel Dunsing

New Hampshire Camp Fare - \$1.00

favorite recipes at N.H. Folk Dance Camps

The Southerners Plus Two Play Ralph Page - \$5.25

an LP with music suitable for contra dancing

COMPLETE YOUR FILE OF NORTHERN JUNKET!

We have many of the back issues at .50¢ each

Order any of the above material from:

Ralph Page, 117 Washington St. Keene, N.H. 03431

14th ANNUAL SPRING WEEKEND OF FOLK & SQUARE DANCING at
The Inn at East Hill Farm, Troy, N.H. May 3-4-5, 1974.

Staff will include: Conny Taylor, International Dances;
David Henry, International Dances; Ralph Page, contras
& squares and, hopefully, Germain & Louise Hebert for
French Dances.

Cost for weekend: \$41.50 including tax.

\$5.00 reservation needed to hold your place. Send to:

Ralph Page, 117 Washington St. Keene, N.H. 03431.

25th ANNUAL NEW HAMPSHIRE FALL CAMP OF FOLK AND SQUARE
DANCES

At The Inn at East Hill Farm, Troy, N.H. September 3 -
8, 1974.

Staff will include: Dick Leger, squares; Conny Taylor,
International Dances; Ada Dzienanoski, Polish Dances.
Ralph Page, contras & lancers. AND 3 members of the
Southerners Dance Band, who will play for some of the
contra dance classes and for some of the dances at the
evening parties.

For more information write: Ada Page
117 Washington St.
Keene, N.H. 03431

FOLK DANCE HOUSE is now holding classes three nights a week throughout the winter at the

"V" HALL of the

Diocese Armenian Church
630 Second Avenue
Between 34th and 35th Street
N.Y.C.

Do NOT use the Cathedral entrance. There is a separate door in the stone wall, in the middle of the Avenue. THAT IS THE DOOR TO USE.

COME JOIN US FOR THE SAME KIND OF QUALITY FOLK DANCING FOR WHICH FOLK DANCE HOUSE IS FAMOUS. Mary Ann and Michael Herman will do most of the teaching.

Tuesdays 6-8 p.m. Early class for Intermediate folk dancing with thorough instruction for those with some experience.

8:30 - 11 p.m. Fast intermediate session.
Rapid teaching and review.

Wednesdays - 6-8 p.m. For real beginners. A fun way to get started in folk dancing. Basic dances taught painlessly - you'll be dancing in no time at all.

8:30 - 11 p.m. Late class. Advanced and practice sessions for those with much experience. Emphasis on style.

Fridays - 8:30 - 11 p.m. Light folk dance fun. Easy, intermediate, advanced. A real folk dance "come-all-ye!"

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. ALSO - any old-time dance music for violin or full orchestration. Dance music only, please. Send to:

Ralph Page
117 Washington St.
Keene N.H. 03431

The Canadian Folk Dance Record Service now carries full lines of "Fance Israel" LP: also Bert Everett's book - TRADITIONAL CANADIAN DANCES. Write for their listings

185 Spadina Ave. Toronto 2B, Ontario, Canada

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at V0 2 - 7144

DO YOUR FRIEND A FAVOR! Send him/her a subscription to NORTHERN JUNKET. Only \$3.50 for 12 issues. Printed bi-monthly.

SQUARE DANCE

FIGURE EIGHT AROUND SIDES

Suggested music: Your favorite breakdown

Intro: breaks & ending, your choice.

First couple promenade half way round the outside ring
With number three come up the center four in line
Come all the way up to the head

With a lady in the lead (#3) dance a figure eight
around both side couples (single file behind #4
couple; up the center and around couple #2 to
line up four in line at #3 position).

Same four forward four in line again

Clear up to the head

With a gent in the lead (#1) dance a figure eight
around the two side couples (single file around
#2 couple; up the center and around couple #4 to
line up four in line across #3 position).

Home you go and everybody swing partners
All promenade once round the ring.

Repeat same figure for other couples in turn.

She's two-thirds married - she's willing and so is her
mother!

When someone says "It isn't the money, it's the prin-
ciple of the thing," - it's the money.

Middle-age spread - too many nights round the table.
The man who claims he never made a mistake in his life
generally has a wife who did!

One of the pleasures of age is looking back at the men
you didn't marry.

FOLK DANCE

QUADRELIA NAPOLETANA

An Italian Quadrille

Record: Rondo RVD #3

Four couples in a square set - head couples with backs to and facing music. The same as couples 1 & 3 in American squares.

Taught by Marianne Taylor at Maine Folk Dance Camp, August, 1973. This is the way the dance has been done in the Boston, Mass. North End for generations.

Introduction - 5 bars of music.

Figure 1.

- Bars 1-4 Head couples forward 4 steps and back, nearer hands joined.
- 5-8 Same couples forward again, and each man takes opposite woman to his partner's place nearer hands joined, man turning to his L. as he takes her home.
- 9-16 Side couples do the same
- 17-32 Head couples and then side couples repeat the figure to end with all in original places.

Figure 2

- 1-4 Keeping nearer hands joined with partners, men make a left hand star, and all walk 8 steps forward in the star, men moving ahead to the next woman on counts 7-8.
- 5-16 Repeat this figure 3 more times, holding the star and ending with original partners
- 17-24 Still moving forward in the star, continue until first couple can lead from third

place straight up center, others following to make a long-ways set, ending facing partner.

Bars 25-40

Men's line advance 4 steps and retire, flirting with partner. Women do the same. Then each line repeat the figure.

Figure 3

Bars 1-4

Top couple turn by right elbow $1\frac{1}{2}$ times around - 8 steps

5-8

Each turns the next person in the opposite line with left elbow - 4 steps; then turn partner in center by right elbow - 4 steps WHILE the second couple move up the side of the set 4 steps. The same top couple continues down the set, turning by left on the side of the dance and then with partner in center WHILE the new couple at the top begins just as the first couple did, turning partner at the top $1\frac{1}{2}$ round in 8 steps, and then 4 on opposite side, then 4 in center.

17-40

This pattern continues with each couple in turn beginning at the top, and ends when the 4th couple in line has turned all the way down the side and ended in their own place at the bottom. REMEMBER: Once you have begun dancing this figure, don't stop until you have completed the whole route, and are back where you started. Side couples MUST move up on the side 4-steps as soon as they turn the dancing couple by left elbow.

Figure 4

1-16

Following first man, the men move toward the women's line and then cast off on the outside of the set, to end with the women facing down and the first man meeting the 4th woman with the right hand. They continue to the next with the left and so on,

and

- all dancing into a grand chain. The second time that partners meet they take valse position; facing CCW around the set.
- 17-20 All walk forward around the circle 4-steps; then as each man continues forward, he turns his partner around his left shoulder with both hands to end behind him, and releasing her hands, takes the woman in front as partner, doing this in 4-steps.
- 21-32 Repeat this figure three more times, ending with man's partner on his right, hands joined in a circle.

Figure 5

- 1-16 First man releases his left hand and stands still, partner facing him, while the woman who was on his left leads the line CCW, skipping around to wind the 1st couple inside.
- 17-32 First man ducks cut, facing the set, and leads CW, skipping around the outside, unwinding to end with all in a circle, skipping until the music ends.

Old politicians never die - they just run once too often.

People who claim their prayers aren't answered don't realize that sometimes the answer is "No!"

"If you think I have never been asked to get married," said the spinster, "you're wrong. My mother has asked me a hundred times."

The rich may not live longer, but it certainly seems like it to their poor relations.

Epitaph on a pessimist's headstone: "I expected this, and here I am."

Whenever I hear modern music, I endeavor to find out who decomposed it.

An accident is a surprise arranged by nature.

FOLK SONG

THE LASS O' MOHEA



As I went out wandering
For pleasure one day,
To view all creation
And while time away
I sat down amusing
Myself on the grass,
And what did I spy but
A fair Indian lass.

The sun was far sinking
O'er the dark blue sea,
As I went out wandering
With the Lass o' Mohea.
Together we wandered,
Together we roved,
Till we came to a cottage
In the coconut grove.

She sat down beside me
And gave me her hand,
Saying, "You are a stranger
And in a strange land.
But if you will follow,
You are welcome to come,
And live in the cottage
That I call my home."

This kind of expression
She made unto me,
"If you will consent, sir,
And stay here with me,
If you will consent, sir,
And stay here with me
I'll teach you the language
Of the Lass o' Mohea."

"No, no, my fair maiden, that never can be,
For I've a true lover in my own country.
I ne'er can forsake her, for I know she loves me -
Her heart is as true as the Lass o' Mohea."

'Twas early one morning	When I was landed
One morning in May,	On my native shore
Unto this fair maiden	With friends and relations
Thses words I did say,	All round me once more,
"I'm going to leave you,	I gared all around me
So farewell we part!	But not one did I see,
My ship's sails are spreaded	Not one to compare with
And homeward I start".	The Lass o' Mohea.

The last time I saw her	The girl I had trusted
She stood ch the strand;	Had proved untrue to me
As my boat passed by her	I'll take my course back
She waved me her hand,	ward
Saying, "When you are gathered	Far o'er the sea,
With friends that you love,	I'll take my course back
Remember little Mohea	ward
In the coccanut grove."	Far over the sea,
	And there I will stay
	With the Lass o' Mohea!

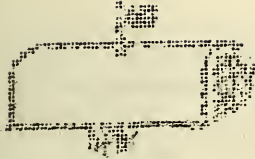
"Ladies and gentlemen," said the after-dinner speaker,
 "before I begin my address I have something important
 to say to you . . .!

A beautiful woman is one you notice. A charming woman
 is one who notices you.

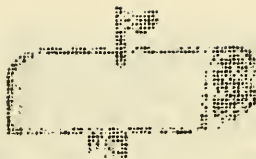
You're an old-timer if you remember the following makes
 of automobiles:

Auburn - Bentley - duPont - Franklin - Gra
 ham Paige - Hispano-Suiza - Jordan - Kissel - LaSalle -
 Locomobile - Marmon - Mercer - Peerless - Rec - Stevens
 Duryea - Stutz - Vauxhall - Wyllis - Willis St. Claire.





NEWS



The Greater St. Louis Folk & Square Dance Federation hold their 26th Annual Square and Round Dance Festival, April 19 & 20, 1974. All events at Belle-Clair Exposition Hall, Belleville, Ill. closing with a Square Dance Ball Saturday evening 8:00 - 11:00 p.m. with live music by Ken Cotter & His Country Gentlemen. Earl Johnston, featured caller; Lou & Pat Barbee, round dances.

Please note the new address of The Country Dance Society, Boston Centre is 57 Roseland St. Somerville, Mass., 02143. Tel. 354 - 2455. The Society holds an English Country Dance Party at the Y.W.C.A. in Cambridge, Saturday, Jan. 26, 1974. Regular English Country & Morris classes every Wednesday, 7:45 & 9:15 led by Helene Cornelius & Renald Cajolet; Drop-In Square dances every Tuesday, also at the YWCA in Cambridge, 8 - 10:30 p.m. with various callers leading. The Cambridge YW is a lovely place for classes and parties; very handy - only one block on well-lighted street, from MBTA Central Sq. station; ample parking facilities.

"NEFFA ON SUNDAY" January 27, 1974, announce "An Afternoon with Ralph Page." Live music. Girl Scout House on Walden St. Concord, Mass. 2:30 - 5:30 p.m.

The Roberson Folk Dancers of Binghamton, N.Y. will hold a Hungarian Dance Workshop, Saturday, February 23, 1974 at the American Civic Association.

Folk Dance Weekend led by Steve Zalph with guest teacher Danny Uziel at Green Acres Hotel, Loch Sheldrake, N. Y. the weekend of April 19-21, 1974. More information by contacting Steve Zalph, 35 East 30th St. N.Y.C. 10016.

Cressy Goodwin leads square, contra & folk dance party, 3rd Saturday of each month, 8-11 p.m. Parish House, Rte 114, Henniker, N.H.

Write Educational Activities, Inc. P.O. Box 392, Freeport, N.Y. 11520, requesting their latest catalog of material useable for dance classes. This is a MUST catalog for all serious-minded teachers of the dance.

Folk Dancers visiting Pittsburgh, Pa. can dance every night in the week. There is now an up-to-date listing of all Folk Dance activities available from the FOLK ARTS CENTER of the YWCA of Greater Pittsburgh, 4th and Wood Streets, Pittsburgh, Pa. 15222.

The second 1974 NEFFA ON SUNDAY program will be Sunday, March 10, 1974, with Charlie Baldwin & Julie Agin. Girl Scout House, Walden St. Concord, Mass. 2:30 - 5:30 p.m.

Spring Weekend at Scott's Oquaga Lake House, Deposit, N. Y. June 7-9, 1974, featuring Ada & Jas Dziewanoska for Polish Dances & Richer Castner for general international dances.

Louise Winston leads squares, contras and folk dances 1st & 3rd Saturdays, 8-11 p.m. at the Unitarian Church & Parish House, 6 Eliot St. Jamaica Plain, Mass.

Information concerning the new Scottish Country Dance Club in Rochester, N.Y. may be had by phoning Barbara Lann at 716-342-3903 or Susanne Connett at 716-244-8834

Roger Whynot leads an evening of square & contra dances 1st & 3rd Friday evenings, at the Unitarian Church, 404 Concord Ave. Belmont, Mass.

Classes in English Country Dances Mondays, 8:00 - 10:00 p.m. in Old South Church Congregational, South Weymouth Mass: Feb. 11 & 25; March 11 & 25. George Fogg, leader. Live music by Ellen Mandigo. All are welcome.

Ted Sannella leads an evening of square, contra & folk dances the last Friday of each month 7:30 p.m. at the First Congregational Church, Reading, Mass. Also the 2nd Saturday of every month at the Concord, Mass. Girl Scout House (w/orchestra).

There are few traditions at Kirkland College in Clinton N.Y. a school for women that was opened in 1968. But even before ivy began to grow on the buildings of the \$12-million college, Kirkland had a bagpipe player - Elyn Cheney.

But she graduated last May, and since then the bagpipe skirling to which Kirkland had grown accustomed at school ceremonies was heard no more. And the college is looking for a student who can provide it. As an incentive the school is offering an Elyn Cheney scholarship of \$4,400 a year - enough to cover tuition, room and board. It is the only four-year scholarship the school offers, although more than 35 percent of its student body receive financial assistance. The scholarship will be awarded to an applicant who meets the regular requirements for admission and who can play the bagpipe.

Andor Czompo leads 2 workshops and a party in a program of Hungarian dances, Saturday, February 16, 1974 9-12 & 2-5 workshops; 8:30-11:30 party, for the Philadelphia Folk Dance Center, 2027 Chestnut St. Philadelphia, Pa. The same organization invites you to "Escape From The Ordinary" by joining their beginner folk dance classes Tuesday nights at the Center, 6:30 p.m. Excellent instruction by Bob Freedman & Mike Protenic, beginning January 29, 1974.

The 30th Annual New England Folk Festival will be held April 19-21 at the Natick, Mass. High School.

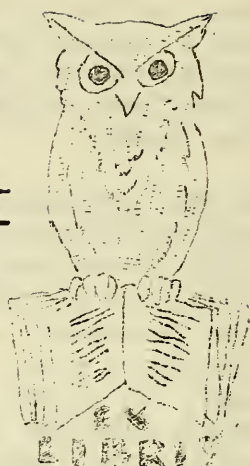
Contra Dance Evening with Ralph Page, Cambridge, YW. 8-11:00 p.m. Saturday, March 9, 1974.

Andor Czompo leads a workshop in Hungarian Dances at YW Cambridge, March 16, 1974. 10:00 & 2:00 Party at 8 p.m.

Also at the Cambridge YW Mark Oberly leads a workshop in Finnish Dances, Feb. 16. 2:00 p.m. Party at 8:00 p.m.

BOOK REVIEWS

THE CALLER/TEACHER MANUAL FOR CONTRAS.
by Don Armstrong. 96 pp. Preface. Fore-
word. Index. Illustrations. Sets In Or-
der American Square Dance Society, 462
N. Robertson Blvd. Los Angeles, Calif.
00048. \$5.00



This is an excellent book. It is written with the newer caller definitely in mind, but that doesn't mean that experienced callers cannot learn from this book. By judicious use of diagrams and illustrations, Don Armstrong has written a most worthwhile volume. Many callers have never been exposed to contra dancing and so, of course, do not teach them in their classes. This book tells a caller exactly how to proceed in contra teaching: What is prompting? What is Cueing? How to Prompt A Dance. What Music Is Used for Contras, etc. Any caller who seriously intends to use a few contra dances in his classes will find that this is a MUST book for his library. There's even a chapter on how to "Regroup a Mixed Up Contra Set." I wish that Don had not used quite so many of his own compositions; it's a case of his "blowing his own horn" a bit too much. And I wish he had not been quite so free in recommending a Shaw recording for the dances; a pipe-organ is NOT a good source of music to dance contras to, no matter how talented is the organist. But these are a matter of personal choice. Buy it. Try it. You'll like it! Highly recommended.

SQUARE DANCING. by Mary Bee Jensen & Clayne R. Jensen. 159 pp. Glossary. Bibliography. Illustrations. Published by Brigham Young Press, Provo, Utah, 84602. \$2.50.

This book is written to appeal to the college square dance teacher. Some of the chapters are: Discover Val-

ues, Basic Movements. Additional Movements. Patter and Singing Calls. Conduct Exhibition Square Dancing. Improve Dancing Technique, etc. A lot of good advice is contained in this book and the college teacher will find it extremely useful. The book has good descriptions of many of the "newer basics", and is thus sort of a bridge between the traditional and modern forms of square dancing. It's the illustrations that bother me the most: Ladies (?) kicking their feet higher than their head; men lifting a knee and slapping it with a hand (all they need is a straw in the mouth to be the city-slicker's idea of what constitutes square dancing) men lifting the girls off their feet in some of the figures; an exaggerated "promenade" position; men with free hands behind them, palms out, covering their rear pants pocket as though protecting their wallet from a pickpocket. All these things seem to be a part of exhibition square dancing in some areas - and unfortunately someone watching square dancing for the first time always believe that these exaggerations are the commonplace of square dancing.

MINSTRELSY OF MAINE. Fanny Hardy Eckstrom & Mary Winslow Smyth. Folk-Songs and ballads of the Woods and the Coast. xvi plus 390 pp. Index of First Lines & Titles. Republished by Gryphon Books, a division of Gale Research Co. Detroit, Mich. \$14.50.

This is a greatly needed reprint of one of the standard works in the field of American folk song. No music is given, but the editors of this famous anthology furnish the texts of over 125 Maine folksongs and ballads plus quite extensive notes on the songs' origins, composers, variants, background, history, and the manner in which they were collected. This is a MUST book for the collector and serious-minded folk singer. Recommended.



WOMAN'S LIFE IN COLONIAL DAYS. Carl Holliday. xvi plus 319 pp. Biblion. Index. Republished by Gale Research Co. Detroit, Mich. \$12.50.

An interesting book for the collector of Americana. It is a study in comparative cultures of the diverse beliefs, customs, and ideals of Colonial women in Puritan New England, Dutch New York, Quaker Pennsylvania, Catholic Maryland, the Old South, Creole-French New Orleans etc. Holliday treats these topics as they relate to women: religion, education, the home, dress, social life, and Marriage.

THE CHILDHOOD OF FICTION. John A. MacCulloch. A Study of Folk Tales and Primitive Thought. xii plus 509 pp. Bibliog. Index. Republished by Gryphon Books, a division of Gale Research Co. Detroit, Mich. \$18.50.

This is a scholarly work that discusses formulas and meanings of folktales and traces the common elements in the folklore of widely divergent societies. Quite interesting for the folklorist's library.

FCR SALE

THE SOUTHERNERS PLUS TWO PLAY RALPH PAGE. LP RP 500. The only LP ever recorded with music just for contra dances. A best value in recorded dance music. Half the tunes are traditional, others composed by Ralph Page, selected from "The Ralph Page Book Of Contrasts. Send \$5.25 to Ralph Page, 117 Washington St. Keene, N. H. 03431, and get your copy postpaid.



IT'S FUN

TO HUNT



The following items were found in "THE COLD RIVER JOURNAL", a weekly newspaper published in Alstead, N.H. during the last half of the 19th century.

2/2/99 Charlestown:- Old time kitchen junkets are a popular fad of the winter, and 65 couples were present at one of the series held at the home of S.F. Barker last Friday evening. The next announced gathering will be held at the residence of Mrs. H.K. Cushing. Dancing is the principal entertainment and abundant refreshments are provided.

The closing social event of the winter preceding Lent is the grand concert and masquerade ball to be given by the Charlestown Grange, 204, on Friday evening, Feb. 10. Unusual preparations are in progress for the masquerade for which a leading city costumer is in correspondence. Cramer's orchestra of Claremont will furnish music, and a committee of accomplished Grangers will furnish a hot chicken pie supper midway of the dance order.

Claremont:- Canton Oasis holds its second annual ball at the town hall Feb. 10. The committee is making every effort to repeat the pleasant event of last year. A concert by the American Military orchestra, 15 pieces, will be a feature of the evening. A lunch will be served under the direction of caterer Leets.

Charlestown: I.O.O.F. Ball. The sixth annual grand concert and ball given by the Charlestown lodge I.O.O.F. was one of the most successful events in its history. Favored by the perfect conditions of an ideal winter evening, including bright moonlight and good sleighing,

there was a large attendance, notwithstanding other entertainments in and out of town. Sixty-five tickets were sold for the concert, and 67 couples participated in the grand Washington march, led by Mr. & Mrs. Fred Perry. The fine work of the band during the entire evening was highly complimented. The hall was handsomely decorated with emblems, pictures and mirrors. There was a large attendance from Claremont, Springfield and Newport. The handsome badges of members of the order and the pretty costumes of the ladies made an attractive picture, and excelled in the social entertainments of the season. Among the many essential details of the evening which won much admiring comment were the handsome ball cards, displaying emblems and mottoes of the order on artistically illuminated covers, many of which, with the other fine printing matter, was supplied by the Advocate office, Claremont.

North Charlestown:- Forty attended the social at E.R. Perry's last week. The evening was all that could be desired, and all had a pleasant time. \$4.20 was realized towards church repairs.

29/99 Belows Falls:- The ball given by Mrs. Baldwin, in Union hall Tuesday evening was well patronized and was one of the pleasantest dancing events of the winter.

South Acworth:- Several from this place attended the masquerade at Keyes last Thursday evening.

Unity:- Quite a number from here attended the masquerade at Keyes last week. All report a fine time.

216/99 Alstead:- A dance under the auspices of the Warren Pond Grange, is advertised for Thursday evening of this week.

Claremont:- The Odd Fellows ball last Friday night was a very pleasant affair, although not so well attended as might have been wished. Walker's orchestra gave a very enjoyable concert before the dancing. The grand march was led by Mr. and Mrs. Julius C. Timson and some

thirty couples shared in the subsequent dancing. The floor manager, Mr. A.A. Lewis, performed his somewhat difficult duties to the satisfaction of all. He was well assisted by aides.

A large party planned to attend the Grange ball in Charlestown last Friday night, but were deterred by the severe weather. James Carroll was the only one who braved the elements.

East Acworth:- Several attended the masquerade ball at Charlestown Friday night.

Charlestown:- Successful Grange Event. The annual concert and masquerade ball by Charlestown Grange, 204, held Friday evening, Feb. 10, was largely attended and very successful financially. Considering the prevalent sickness, intense cold, and adjoining entertainments on the same date. The hall was prettily decorated with flags and bunting. Cramer's orchestra of Claremont numbering five pieces furnished very acceptable dance music, notwithstanding the difficulties with which they were called to contend, which included an insufficient number for the size of the hall and the demoralized condition of the old piano, which should be permanently retired. Not so large a number of maskers were in line as usual, and while some of the costumes were very pretty and unique, too large a proportion of the make-ups as has been the custom of masqueraders here for several seasons, savored rather of the "antique" disguises of a Fourth of July parade than that of a costume party, involving the exercise of skill and taste in design and intelligent character-conception of delineation, which should be considered in keeping with other accessories required in the management and conduct of a first class entertainment.

2/23/99 Alstead:- The dance, under the auspices of Warren Pond Grange, at the town hall, Thursday evening called out a pleasant and merry party of young people.

Walpole:- The dancing school ball, postponed from Feb. 14, on account of the storm, will take place this Thursday evening. Weeder's orchestra will furnish music. A party of twenty-five attended the Grange dance in Alstead Thursday evening, and several couples went from here to the dancing school in Westminster Friday evening.

Claremont:- A private class in dancing has been formed by Mrs. Joseph Baldwin, and the sessions will be held Wednesday evenings in Knights of Pythias hall. Possibly an extra will be held after each school, to which the public will be admitted. A paper for that purpose is now in circulation.

3/2/99 Washington:- The dance at the Lovell House last Friday evening was well attended, several couples coming from Hillsboro Bridge. Messer's orchestra from the Bridge furnished music.

Charlestown:- Mr. Joseph Perham entertained a hundred guests at a dancing party in the historic old Hall's grist mill in Snunshire last Friday evening. Music was furnished by J.J. McCrae and orchestra which has for some time included A.C. Reed of this village as violinist.

Charlestown:- The U.A.S. proposes having a costume dance on St. Patrick's night, Mar. 17, at the town hall. Costumes of cotton will be in order, though anyone possessing a costume of whatever material will be permitted to wear it. A lunch supper of coffee, cake and sandwiches will be served at 20¢ each; dance tickets 50¢. Good music.

Mrs. Josephine Baldwin commenced instruction of adult classes in dancing at Bellows Falls, Vt. and Bradford this week, and a private class in Claremont. She also has a fine class in Newport, and a special children's class at Bellows Falls.

PAINLESS

FOLKLORE



At the Polonaise, an intimate East Side Bistro with soft lights and hyshed music, there's a strolling violinist who embraces his fiddle and talks to it like a living thing. In a way it is. For it once saved his life and that of his 10-year old son, when both were prisoners of the Nazis at Dachau.

On three different occasions the frightened father, when told his boy would go to the gas chambers the next morning, played his violin through the night for the drunken officers, each time wheedling out a reprieve for the lad.

Eventually the survivors were freed and migrated to America where the musician played in such small cafes as the Polonaise to fiddle his son's way through school. Today the son is recognized as one of the nation's top writers and engineers in the field of high fidelity. But once a month he sits in a corner and enjoys a reunion of the three of them: the son, the father Henry Rosner, and the violin that was the hero of Dachau.

If you can name those who hold the top jobs in Washington at the moment, call someone up in the capital - - - they'd be glad to know.

Too much credit has hurt more persons than too little cash.

A hothead is one who's always blowing off steam.

Old fishermen say the best weather of any month is always nearest to the new moon.

NEW ENGLAND

FOLKLORE



One of the most interesting aspects of New England folklore, especially that of northern New England is the inordinately large number of rhymes in which many of the sayings are set. It is, perhaps, one of the salient features of the folklore of the area. Many are trite, but quite a few are strangely beautiful. Here are some that we grew up with as a boy in New Hampshire.

Rock the cradle empty and you will rock it plenty.
Sweep after dark, sweep sorrow in your heart.
Wash and wipe together, live and fight together.

Change the name but not the letter
Is a change for worse and not for better.

By the prickling of my thumb
Something evil this way comes.

One crow sorrow - two crows joy,
Three crows a letter - four crows a boy.

See a new moon through a glass
You'll have sorrow while it last.

If you want to live and thrive
Let the spider run alive.

Green Christmas, fat cemetery.
A hive of bees in May is worth a load of hay.

Rooster crowing on the fence, rain will go hence,
 Rooster crowing on the ground, rain will surely come.
 If a rooster crows before going to bed, down.
 He will rise with a wet head.

Open and shet, sure sign of wet.

Sun sets Friday clear as a bell,
 Rain on Monday sure as hell.

Colder the night when the stars shine bright.

Rain before seven, clear before eleven.

Sneeze on Monday, sneeze for danger.
 " " Tuesday, kiss a stranger.
 " " Wednesday, get a letter.
 " " Thursday, something better.
 " " Friday, sneeze for sorrow.
 " " Saturday, see sweetheart tomorrow.
 " " Sunday, good luck all the week.

Don't stay till the last dog's hung.
 The still pig eats the swill.
 No man dies without an heir.
 A short horse is soon curried.
 What comes over the Devil's back is sure to go under
 his belly.

Happy is the bride the sun shines on.

If you point at a funeral line, you are next to die.
 A cricket on the hearth will bring good luck.
 It is bad luck to rock an empty chair.

A whistling girl and a crowing hen
 Will never come to no good end.

An open winter means many will die.

It is bad luck to count graves.
It is bad luck to watch a person out of sight.
It is bad luck to open an umbrella in the house.

Sneezing at the table is a sign of company for the next meal.

If you handle toads you will have warts.

Set an odd number of eggs under a hen.

It will rain when dogs eat grass.

All trouble comes in threes.

A cat will suck a baby's breath if they sleep together.
Swallow the bubbles on tea or coffee and you will have money.

When the gnats collect themselves before the setting of the sun, and form a sort of vortex, in the shape of a column, it announces good weather.

Sing before breakfast, cry before supper.

If you sleep in a strange bed, whatever you dream will come to pass.

Friday's child is loving and giving; Saturday's child must work for a living.

If a rooster crows when he goes to bed, he will get up with a wet head.

If you laugh or smile as I tickle your knee,

An old-maid you will surely be.

How long since you've seen a man light a match by scratching it on his breeches?

Has anything ever been more fun than "walking" on an empty beer barrel when you were a kid?

Sign in a local drug store: "We have it - if we can find it."

DO YOU REMEMBER?

When you couldn't buy pork chops in the summer time?
When the advertising fans given away by merchants early in the summer were in great demand?
When the jangle of the ice-cart bell disturbed super-sensitive persons and ice-cards were invented?

When it was thought to be the class of have a gilded snowshoe standing in the corner?
When you paid one hundred dollars for a "New Mail" safety bicycle with cone bearings and solid tires?
When you tried to put up a bluff to the old folks that you didn't smoke and they looked at the marks made by Portland Star matches on the seat of your trousers and wanted to know, "How come?"

When they would cut a child's finger nails over a Bible to prevent his growing up a liar?
When if you went to the movies you might come home with a chicken or a basket of groceries?
When you tried to get your name before the public by having it inscribed in gold letters on a mug in the barber shop rack?

When if a vehicle designed for the delivery of goods stopped in front of your door it did not look like a hearse?

When you never expected to see a woman on the street smoking a cigarette and pushing a baby carriage?
When you didn't see young men playing tennis in haying time?

When meat market cats were always big and fat?
When mutton tallow answered all the purposes of cold cream?
When a sudden shower came and you wrestled with a "one man top?"

Remember? Really it wasn't so long ago!

GOOD FOOD



PORTUGUESE BREAD PUDDING

- | | |
|--------------------------------------------------------------------------------------|--------------------------------------|
| $\frac{1}{4}$ cup sugar, sifted | 6 Tbsps sugar |
| 2 tbsps water | $\frac{1}{2}$ tsp grated orange rind |
| 2 cups milk | 2 tbsps butter |
| 2 cups fine bread crumbs, made from day-old French or Italian bread, crusts removed. | |
| 5 or 6 beaten eggs (4 whole eggs & 2 egg yolks may be used). | |

Preheat oven to 350 degrees. Combine half cup sugar and water in a small, heavy saucepan. Cook over moderate heat, stirring with a wooden spoon, until sugar melts. Continue to cook, swirling the pan now and then, until the liquid turns caramel-brown.

Immediately remove saucepan from heat and pour the caramel into a 6 to 8-cup baking dish, at least 4 inches deep, or a $1\frac{1}{2}$ to 2 quart charlotte mold. Tilt the baking dish so that the bottom and sides are coated with caramel, which will harden as it cools. In a saucepan combine milk, 6 tablespoons sugar and orange rind and heat to scalding (the scalding point is reached when tiny beads and bubbles appear around the edges of the pan).

Remove from heat. Add the butter and crumbs to the milk mixture. Stir the beaten eggs into this mixture, then pour into the caramel-lined baking dish. Set it in a container holding about 2 inches of boiling water and bake in middle of oven for 45 to 50 minutes. Custard is

done when a knife inserted in its center comes out clean. Cool thoroughly in mold, then chill in refrigerator for several hours. Unmold by running a knife around the sides of the baking dish, then placing serving plate over pudding and inverting. Spoon some of the caramel over each serving. Serves six to eight.

APPLE CAKE

2 cups flour	2 eggs, beaten
1 tsp baking powder	1 cup sour cream
1 tsp baking soda	1 tsp vanilla
$\frac{1}{2}$ tsp salt	2 or 3 apples
1 cup sugar	$\frac{1}{4}$ cup sugar
$\frac{1}{2}$ cup butter ($\frac{1}{2}$ lb)	$\frac{1}{2}$ tsp cinnamon

Sift flour, add baking powder, soda and salt. Sift again. Cream butter, add sugar and beat well. Add eggs gradually, sour cream and mix well. Now add the dry ingredients beating until batter is light and smooth. Add vanilla.

Pare and core apples; cut into thin slices. Toss into sugar-cinnamon mixture. Pour more than half the batter in a warm and greased pan. Arrange apple slices evenly over the batter and top with remaining batter. Bake in a 10-inch iron skillet or 9-inch square pan in a 350 oven for 30 minutes. Reduce heat to 325 and continue to bake 14 minutes longer.

Sprinkle additional sugar and cinnamon on top of cake and serve warm, with or without cream.

Folklore warns that it is unlucky to transplant parsley into pots; doing so may cause a family death. According to the Portuguese, if marjoram is smelled with the nose, the nose will fall off. Marjoram should be rubbed with the fingers, then the fragrance shifted from the fingers.

HELPFUL HINTS

Egg white will remove chewing gun from nearly everything, including children's hair!

Lipstick will usually come out of clothing by first rubbing the soiled part with lard or vaseline. Then wash in hot suds. If the stain remains, bleach with hydrogen peroxide. Do not use soap first - it may set the stain.

Peroxide is very good for clothes that have been scorched. Rub on spot and let dry before ironing again or put a cloth over it and then iron.

A good tonic for plants is to water them with leftover tea, about once a week.

Rubbing a cube of laundry starch over grease spots will make them easier to remove.

Candle wax can be removed from tabletops by rubbing with cheesecloth dampened with cleaning fluid.

You can clean a soiled slender vase by adding a few drops of ammonia to water and letting it soak.

Growing herbs in your garden not only serves as providing ingredients but as an insect repellant as well.

Coat the inside of your leather watchband with colorless nailpolish to keep it from discoloring the wrist.

Frozen meat will thaw quickly, if needed, by wrapping it in foil and putting it in hot water for 10 minutes.

To keep ribbons smooth after washing, wrap them around a clean drinking glass to dry.

When maple furniture is scratched, cover the marks with russet or tan shoe polish - russet for red finish, tan for lighter tones.

If you run out of copper polish, sprinkle a slice of lemon with baking soda and rub over the surface.

Baseboards of a room painted the same color as wall-to-wall carpet will make the room look larger.



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30th Annual New England Folk Festival will be held April 19-21, 1974 at the Natick High School, Natick, Mass. Plan to attend

Mark Oberly leads a Workshop in Finnish Dances, Feb 16, 1974, at the Cambridge, Mass. Y.W.C.A. 2:00 p.m. Party at 8:30 p.m.

Andor Czompo leads a Workshop in Hungarian Dances at the Cambridge, Mass. Y.W.C.A. 10:00 a.m. - 2:00 p.m. Party 8:00 p.m.

Contra Dance Evening with Ralph Page, Cambridge, Mass. Y.W.C.A. 8:00 p.m. Folk dance requests during intermissions.

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